

ABC-PARAMOUNT
FULL COLOR FIDELITY

Emery
and his
Violin
of Love



With Orchestra and Chorus

PHOTO BY GORDON



Jim Maggard

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WITH ORCHESTRA AND CHORUS



EMERY DEUTSCH

If romance has a language, Emery Deutsch is its interpreter . . . and it is spoken in the voice of the violin. In this collection of popular melodies, for the first time, the violin gives the effect of human voice expression. Emery phrases in a special style, much as singers phrase in their special styles. This is accom-

plished by Emery intoning the words as well as the notes of the violin.

In the plaintive, almost verbal tones Emery draws from his priceless Guarnerius violin, you hear the cry of the lover and the lovelorn. Emery has no peer in musically expressing the exquisite pain and soaring ecstasy of romance. His

violin strings are as heartstrings, and his music voices the full range of human emotions. His melody carries the glow of candlelight. It bears the excitement of discovery, and the breathless whisper of fulfillment.

Born in Hungary, Emery was early attracted to the romantic music that has become his trademark. In his late teens he became a musical director of Columbia Broadcasting System and starred, with his violin, on scores of coast-to-coast programs. Since then Emery has brought his music and romance to such places as the Rockefeller Center Rainbow Room, New York's Music Hall and Paramount Theater, and intimate night spots throughout the country.

A measure of Emery's mastery is the popularity of his two compositions, *Play, Fiddle, Play* and *When a Gypsy Makes His Violin Cry*, both of which have become classics. The music in this album is infused with the same rare warmth and passion. Weaving delicately through his violin's golden thread of sound are the actual voices of a choir, and Emery blends these elements into a magnificent experience. It is achieved with a violin of love, an instrument that only Emery can play.

The selections comprising this album required endless hours of discriminate analysis and discussion, and the final choices were made with the thought that these twelve lent themselves most perfectly to the romantic delineation of Emery's interpretations.



Users of wide-range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording. The concept of ABC-Paramount's exclusive Full Color Fidelity revolves around the reproduction of true musical sounds rather than "sound for sound's sake."

SIDE ONE

1. BE MY LOVE (S. Cahn-N. Brodsky) (Miller Music-ASCAP) Time: 3:05

Embellished by the vocal ensemble which renders some excerpt lyrics, the Emery bow-and-strings performance offers this plea even more effectively. Unlike most vocal readings of this recent song hit, the maestro plays *Be My Love* in the quiescent, dulcet tones which aptly state a sincere ardor.

2. A VERY PRECIOUS LOVE (P. F. Webster-S. Fain) (M. Witmark & Sons-ASCAP) Time: 2:36

A highly-impassioned tonal triumph by Emery highlights this beautiful melody, with the singing chorus merely intoning the title. A most effective performance of one of the prettiest melodies published in the past few years.

3. I HEARD A SONG (R. Freed-H. Yablokoff) (Bregman, Vocco & Conn-ASCAP) Time: 2:45

Again, the chorus touches the title here, then bows in deference to the heartfelt, true *zigane* tone which Emery imparts to the sentimental theme.

4. AN AFFAIR TO REMEMBER (Our Love Affair) (H. Adamson-L. McCarey-H. Warren) (Leo Feist, Inc.-ASCAP) Time: 3:07

One gains the impression here that there is a genuine romance budding between the Deutsch Guarnerius and the listener. As in all these selections, Emery gives a remarkable interpretation of lyrical quality.

5. VURRIA (Seguine) (A. Pugliese-F. Rendine) (Leeds Music-ASCAP) Time: 2:52

Discovered in Italy by Arnold Deutsch, brother of the artist, *Vurria* seems destined to become one of the great continental standards of our time, especially with this inspired performance by the violinist. This is one you'll listen to time after time, and will find yourself humming and whistling the contagious melody from now on.

6. IF YOU LOVE ME (Really Love Me) (M. Monnot-G. Parsons) (Duchess Music-BMI) Time: 2:55

This is a plaintive type of melody, in which Emery exhorts the utmost in what could be described as pure anguish and unbridled emotion from his violin of love.

SIDE TWO

1. STELLA BY STARLIGHT (N. Washington-V. Young) (Famous Music-ASCAP) Time: 2:11

Again ably supported by the vocal group, Emery is able to transmit the feeling that the one great love of his life might have been named Stella. A very engaging compliment to all ladies who bear the name . . .

2. I HEAR A RHAPSODY (G. Fragos-J. Baker-D. Gasparre) (Gower Music-BMI) Time: 2:09

One of the most familiar and beloved melodies of our time receives a tri-fold blending of the violin, its master Emery, and genuine emotion.

3. I LOVE YOU MUCH TOO MUCH (D. Raye-A. Olshay-C. Towber) (Leeds Music-ASCAP) Time: 2:17

This minor key composition is played by Emery in muted, hushed tones of the torture and anguish of unrequited love which only a true master of the violin can summon. You will get the impression that the instrument is lifted into a sonic stratosphere of ecstatic mood.

4. WHERE IS YOUR HEART? (The Song from "Moulin Rouge") (W. Engvick-G. Auric) (Gower Music-BMI) Time: 2:41

To those who are accustomed to hearing this hit of some five or six years ago in the vocal renditions, this new recording by Emery will present an entirely original version. The violin reaches a pinnacle of expression not usually accomplished by lyrics.

5. MY LOST LOVE (Tango) (Kennedy-Cobian) (Chappell & Co.-ASCAP) Time: 2:32

To put it bluntly, this seldom-heard composition is pure, undisguised "passion music." Emery's Hungarian background gives him an assist in making the instrument drip with tears.

6. SUMMERTIME IN VENICE (C. Sigman-Icini) (Pickwick Music-ASCAP) Time: 2:54

This is an unusual example of fine technique, as the artist takes the role of stand-in for every dream lover. The song has a European flavor augmented by the unusual emotional performance by Emery and his Violin of Love . . .

PRODUCED BY ARNOLD R. DEUTSCH

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NOTES BY NATT HALE

THIS MONOPHONIC RECORD CAN BE PLAYED ON YOUR STEREOPHONIC SYSTEM
THE SOUND WILL BE EVEN MORE BRILLIANT

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VIOLIN OF LOVE

ABC-281
Side 1

FULL COLOR
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33 $\frac{1}{3}$ RPM

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ABC 281-A1

ABC-PARAMOUNT®



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ABC-281
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